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Study of
Latin Prose Composition
in the
High Schools of Illinois

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THE STUDY OF LATIN PROSE
COMPOSITION

IN THE HIGH SCHOOLS OF ILLINOIS

BY


WILLIAM GAY PALMER, A.B., 1900

THESIS

FOR THE DEGREE OF MASTER OF ARTS IN LATIN
IN THE GRADUATE SCHOOL

UNIVERSITY OF ILLINOIS

1901



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May 31

1901

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

William Gay Palmer A.B.

ENTITLED

The study of Latin Prose
Composition in the High School
of Illinois.

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE

OF

Master of Arts

Herbert J. Barton
Latin

HEAD OF DEPARTMENT OF

THE STUDY OF LATIN PROSE COMPOSITION

in

THE HIGH SCHOOLS OF ILLINOIS.

It is an opinion generally held that Latin prose composition is, if not the most poorly, at least the most unsuccessfully taught subject in the high school curriculum. Students coming to the universities and colleges from the secondary schools, except in very rare cases, seem, at best, to have the very faintest ideas of the principles of transposing English into Latin. While frequently the student from the high school is able to translate Latin into English, and has a fair knowledge of the syntax of the Latin language, almost invariably he lacks the ability to turn idiomatic English into idiomatic Latin, which is the surest test of the student's understanding of the fundamental principles of the language.

The average high school pupil in Latin dislikes the work in prose composition more than any other branch of the subject, for from its very nature it is difficult, as it obliges him to think to some degree in that language. In addition to this fact, the subject may easily be made of no interest to the pupil, if it be reduced to a mere mechanical drill in forms and expression. This lack of interest probably more than any thing else is responsible for the state of dislike and inefficiency in which the composition work is often found, for the high school pupil needs above all, the incentive of interest and

pleasure in his work. If he does not have that feeling towards his work, fruitful results will not be forthcoming.

In an endeavor to ascertain the status of the subject of Latin prose composition in the high schools of Illinois, and to understand the facts concerning its situation, the investigation with this thesis has to do, was entered upon. The purpose was to find out the various methods of teaching the subject in use throughout the state, the attitude of the pupils toward the work, the results which in the opinions of the different teachers have followed, and to receive any suggestions regarding the teaching of the subject which might be given from the experience of those at work in the field.

As the most practical means of attaining the desired end, a circular containing nineteen questions bearing upon the subject, was sent out, through the department of Latin of the University of Illinois, to one hundred and sixty accredited high schools in the state. In all cases where the addresses could be learned, the circulars were sent directly to the teachers of Latin themselves, when the addresses could not be found, the circulars were sent to the principals or superintendents of the high schools.

Of the one hundred and sixty schools addressed, eighty-six responded with answers to the questions asked, after a second request had been sent out. Although the response could have been much larger, the eighty-six answers are representative of the state, embracing as they do, both the larger and the smaller high schools, the great city high schools of Chicago and other large places, and the smaller schools of the country towns. Among the replies the northern and southern, eastern and western

parts of the state are represented, so that from them we may fairly judge of the situation in Illinois.

The list of questions contained in the circular is as follows:

1. What is the length of the Latin course in your high school?
2. Is Latin composition taught during the entire course? If not, for how long is it taught?

METHOD OF CONDUCTING THE RECITATION.

3. Whose text-book, if any, do you use for Latin composition? Do you use more than one text?
4. Have you a definite belief as to the comparative merits of such a book as Collar's "Latin Composition," in which the student is not given a vocabulary, but is compelled to seek it, and note style and arrangement from a certain portion of Latin text, and such a book as Jone's "Latin Composition," in which vocabulary and model sentences are given? If you have such belief, please state which kind of text you prefer, and the reasons for your preference.
5. How many lessons do you have in Latin composition?
6. How much time is necessary for the preparation of the average lesson you assign in Latin Composition?
7. Do you require your students to hand in their work in writing? If so, when are the papers returned?
8. Have you any particular plan that you follow in making corrections? If so, please state it.
9. Are the exercises written upon the blackboard? If so, do you dictate the sentences? If not dictated, how are they written? When and how are they corrected?

10. Have the students an exercise book in which the corrected sentences are written? If so, how often is it examined? Have you found it necessary to make additional corrections?

11. Are the corrected sentences committed to memory?

12. How frequently, if at all, do you give review lessons?

13. Do you require your students to mark the vowel quantities in all cases?

14. Do you employ any particular method for increasing the student's writing vocabulary?

15. What do you consider the purpose of teaching Latin composition?

16. Do you consider the results secured, in proportion to the time spent, as satisfactory in Latin composition as in translation and syntax? If not, what are the reasons for the unsatisfactory results?

17. Are your students as fond of Latin composition as of other Latin work? If not what do you consider the reason for the dislike?

18. How many students in Latin composition?

19. Kindly make suggestions, growing out of your experience, touching the subject of Latin composition and not covered by the foregoing questions.

Question 1.-- 82 schools answered this question, 66 of which give instruction in Latin throughout 4 years, 10 for 3 years, 6 for two years. A number of the schools which do not give instruction in Latin throughout the entire high school course, announce that it is their intention to extend the work in the near future. Thus it may be seen the tendency is to offer work in Latin throughout the entire high school course.

Question 2.-- Of the 84 schools replying, 20 give systematic instruction in Latin prose composition for 4 years, 42 schools for 3 years, 10 schools for 2 years, 8 schools do not continue the work beyond the first year. But as was noted in the first question a number of the schools replied that they intend to require more work in this subject, and the tendency is to give work in prose composition throughout the entire course in Latin. It will be noticed that these schools which devote but a short time to the study of composition are generally the smaller ones which employ but few teachers and require them to teach a great number of different subjects.

Question 3-- 74 of the schools answering gave more than one year's work in prose composition and use text books as follows:

- 24 use Riggs' " In Latinum
- 16 " Daniels' " Exercises in Latin Composition."
- 14 " Bennetts' " Latin Composition."
- 7 " Collars' " Latin Composition."
- 6 " Moultons' " Latin Composition."
- 2 " Jones' " Latin Composition."
- 2 " Dodge and Tuttles' "Latin Composition."
- 6 " Rolfe and Dennisons' ("Junior Latin Book")."
- 6 " no text book.
- 9 " more than one text-book.

The schools using no text-book, prefer to have the teacher dictate the material for the work in prose composition.

Question 4-- 50 teachers prefer type of text-book of which Collars' " Latin Composition" is an example, 18 prefer type of text-book of which Jones' " Latin Composition" is an

example, the others have no preference.

The reasons given by those who prefer text-books similar to that of Collar's, are as follows:

The pupil must rely upon himself to do the work required more than is necessary when the other type of text-book is used

It gives the pupil a better idea of Latin style and a better command of idioms and vocabulary.

Work in prose composition and translation based upon the same text, supplement each other.

The pupils' power of observation is strengthened by compelling him to seek his vocabulary and style of expression from Latin writing itself.

It brings the pupil into closer contact with the thought and manner of expression of the author he is studying.

It compels a closer study of the text and develops originality of thought in the pupil in requiring him to find his own material for his work.

It aids the pupil to get in touch with the thought and expression of the Roman world and requires him to "think in Latin".

The vocabulary idiom, and style is more firmly fixed in the pupil's mind.

The supporters of the type of text-book represented by Jones' " Latin Composition" advance the following reasons for their preference:

The average high school pupil if 14 or 15 years of age does not have the mental equipment sufficient to find for himself the material for prose composition in Latin text, he needs the assistance of well arranged vocabularies and model sentences.

This method of offering the subject presents the different constructions in a compact and well defined manner, and thus allows the pupil to observe the correct models for his composition without obliging him to search for them scattered throughout the text, which often occasions confusion in the mind of the pupil.

Prose composition work is generally the most difficult part of the study of Latin, the method of presentation in a text-book like Jones' is less difficult than the other and prevents waste of time and confusion in searching for examples of style of expression.

A text-book of the kind represented by Collar's requires a teacher who is entirely capable to guide the pupil in his choice and manner of expression. The average high school teacher is not an ideal one and is better able to accomplish good results through the use of a text-book which presents the subject in a clearly defined outline and thus serves to a considerable extent as a guide.

Four answers recommend the use of text-books of both types, one thus supplying the deficiencies of the other.

Although the majority of the answers prefer the Collar type, it seems true that for the pupil new in Latin study the text-book similar to Jones' presents the subject in a way which is better adapted to the ability of the immature reasoning power of the average pupil, but for the more advanced pupil, better results will follow from the other type because he is able to employ original thought in his work to a greater extent.

Question 5-- Of the 74 schools replying, 40 give lessons in prose composition once a week, 12 twice a week, 5 three

times a week, and 17 daily. 1 school gives oral work daily and written work bi-weekly.

Those schools which give work daily generally assign but two or three sentences for each day's recitation.

Recitations devoted wholly to composition once a week should produce better results than devoting a few minutes of the daily recitations in Latin to it, for by the former method the pupil is given a sufficient number of examples and exercises to fix the construction in his mind, while by the latter method, the work tends to be disconnected and not of sufficient length to be firmly implanted in the mind of the pupil. However, the practice in giving in addition to the regular composition recitation, a few sentences daily as a review is to be recommended.

Question 6-- Of those schools which give weekly recitations, 12 report that the preparation requires 120 minutes, 19 report 90 minutes, 4 report 75 minutes, 16 report 60 minutes, 1 reports 40 minutes.

Of those schools giving daily work in composition, 4 report the time of preparation required as 20 minutes, 8 report 30 minutes, 5 report 40 minutes.

The discrepancy in these answers may be explained by the fact that the ability of different pupils varies, and that the amount of work assigned, and the methods of instruction followed by different teachers vary.

From the answers given, we may conclude that the time required for the preparation of the composition lessons is relatively greater in classes reciting daily than in classes reciting once a week. This may be explained as owing to the

fact it takes the pupil longer to get down to his work when he⁹ is given a small portion at a time and is interrupted by the other work in the same recitation.

Question 7-- 57 require work handed in in writing. 23 do not require work handed in in writing.

Of the 57 schools requiring written work, 29 return papers the next day, 3 return papers within the week, 6 return papers irregularly, 9 return papers the next recitation, and 4 do not return papers.

Of these schools, 3 require written work to be handed in merely as a check upon the class to see that they are all doing the work called for.

The handing in of written work daily is unnecessary where exercise books are kept, where the work is handed in, however, the corrected papers should be given back as soon as possible while the matter is still fresh in the mind of the pupil.

Question 8-- To this question there were 49 replies. 30 check errors and have class correct, 12 have instructors correct mistakes, 2 give grammatical references and require pupils to correct, 3 use D'Ooge's Latin Composition Tablet, 1 uses Daniells' Composition Blanks, 1 uses a code of marks to indicate the different mistakes, such as in order, construction, choice of words etc., and require pupils to make their own corrections.

A number of replies suggested that the pupils correct each other's errors under the supervision of the instructor. This method varies the monotony of the work and gives the pupil an incentive to be more careful and to pay closer attention.

The majority of teachers believe that requiring the pupil to make his own corrections makes him less liable to

to fall into the same error again, since by this method they^{10.} are more firmly fixed in his mind and he will take pains not to let them occur again. There can be no doubt that this is the best method, though in many cases the instructor must come to the pupil's aid when the finer and more difficult points are involved.

Question 9-- 65 teachers have the exercises written upon the blackboard, 31 dictate the exercises, 13 require pupil to copy exercises from paper, 16 require pupil to copy exercises from the text-book, 3 require the pupil to write the Latin exercises from the English written upon slips of paper.

In making corrections 15 have corrections made by the teacher, 44 have the corrections made by the class, with assistance of the teacher.

In the case of the simple sentences the pupils should be required to write the Latin from memory and without the aid of their papers. Hence dictation of the sentences by the teacher or by slips of paper containing the English sentences are the more desirable methods. Where the pupil copies the English from his text-book, he is continually under temptation to look up the construction or word he has forgotten in the vocabulary or models, thus losing a great part of the benefit to be derived from the exercise, and permitting him to rely wholly upon the text-book rather than upon himself.

Question 10-- 28 require pupils to keep an exercise-book, in which to preserve the exercises written for recitation: of these, 4 examine the book the same day, 8 examine the book weekly, 2 examine the book bi-weekly, 7 monthly, and 2 examine the book at irregular times. 18 report that additional corrections have to be made, 7 report that no additional correc-

tions have to be made.

Of the 18 reporting additional corrections necessary, 7 report few additional errors, 2 report frequent additional errors.

A number reply that they do not require their pupils to keep exercise-books because it gives an opportunity for dishonest work, such as handing down the books from one class or year to another. This practice can be prevented, however, by the teacher retaining the books when the subject is completed.

We see that in the majority of cases some additional corrections are necessary upon the pupils' work, even though it has been once corrected in class. This fact shows the utility of requiring pupils to keep such an exercise-book which serves to guard the pupil more securely from repeating his mistakes.

It is probable that lack of time is responsible for the fact that a great number of teachers do not require their pupils to keep the corrected sentences in exercise-books. The teacher in the average high school is so pressed with work that he cannot find the time necessary to devote to the examination and correction of a great number of books. In some cases the teacher simply requires his pupils to keep such a book, but does not examine it thoroughly.

Question 11-- 13 require pupils to commit sentences. 64 do not require pupils to commit corrected sentences.

A few other replies stated that it is foolish and a waste of time to require pupils to commit the corrected sentences to memory. It is, however, a valuable exercise for the pupils to commit the simple sentences as it makes them more familiar with the common mode of expressing thought in the Latin tongue.

Question 12- 12 give daily reviews

4 " weekly "
 7 " bi-weekly "
 14 " monthly "
 2 " bi-monthly "
 8 " irregular "
 18 " no "

Those who daily reviews devote a short period of each days recitation to exercises in prose composition and give a brief review of the points studied in the preceeding lesson. Those who give no systematic review lessons usually give review by combining constructions already studied with new ones.

A continual and constant review if the work is most valuable if conducted in such a manner that it is not monotonous and uninteresting to the pupil. A systematic review of the work gone over should be given at stated intervals, if it is not given the pupil is apt to forget the principles he has already learned, upon studying new ones.

Question 13- 37 schools require the marking of all long vowels. 43 schools donot require the marking of all long vowels.

Of the schools which donot require the marking of all long vowels, 9 mark final vowels, 7 require first year pupils only to mark long vowels, 3 mark only vowels which determine accent, 2 mark stem vowels only.

It is to be regretted that all schools donot pay closer attention to vowel quantities, the value of which can be seen in the fact that most students on entering college and university classes are lamentably weak in their ability to correctly

pronounce and accent Latin words.

This state of affairs exists because many teachers consider that the sole purpose of teaching Latin is to make the pupil able to translate, and they cannot see the value of marking the vowel quantities. The lack of time in the class room is another important reason why many teachers do not devote much attention to vowel quantities.

Question 14- 22 replies were given to this question, of which, besides the ordinary method of requiring pupils to memorize vocabularies, 3 vary the exercise of "vocabulary matches", similar to spelling down, 4 pay special attention to words of similar derivation. 1 advocates frequent exercises in sight reading as a means of increasing the vocabulary, another requires his pupils to commit to memory idioms.

From the replies received, it would seem that in the majority of schools no special effort is being made to increase the writing vocabulary, except through the memorizing of the vocabularies printed in the text-books. The teachers who employ the method of "vocabulary matches", report that the results are very good and that their pupils take an increased interest in the work.

answer

Question 15- The general given to this question was that the study of Latin prose composition is a most valuable mental drill, that it teaches the pupil to think and to reason. The aid that the study of the subject gives toward the mastery of the English language was also emphatically dwelt upon. The work in prose composition also assists the pupil to master the idioms and the principles of syntax by requiring him to analyze the structure of the sentence in order to fully

understand it. The exact meaning of words is made much clearer through the practical exercise in the building of sentences which the subject affords. The pupil gains a clearer appreciation of Latin style through the close analysis which it requires. He is better able to see the practical use of language as a means of conveying thought. It is a necessary supplement to translation.

From these replies it is evident that the study of Latin prose composition is looked upon by the majority of high school instructors as a means and not as an end, that its purpose is not necessarily to give one the ability to speak the language, but rather to give him an understanding of its fundamental principles, to assist him in translation and to impress upon him the qualities of Latin style.

Question 16-

69 replied that results were satisfactory.

9 " " " " not ".

The principal reason given by those who answered this question negatively, was that the time that can be devoted to this subject in the high school course is inadequate both for the instructor and for the pupil, hence the results cannot be and are not satisfactory, since if the pupil were allowed to spend all the time devoted to the study of Latin, upon translation and syntax alone, he would acquire a better working knowledge of the language than he would if were distracted by the introduction of prose composition.

Another reason given was that the difficulty of the subject appalls the average high school pupil and that he is unable to make much out of the study of it, he dislikes it

because of its difficulty and therefore will not put sufficient study upon it.

One teacher stated that his pupils cannot see the relation between the study of Latin prose composition and translation of Latin, hence they do not make the two supplement each other and therefore the study of prose composition is of little benefit to them.

In the great majority of cases, it is seen, high school teachers are fully satisfied with results following the prose composition work, the reasons given by those who are not satisfied with the results are ones which can be remedied. It is evident, however, that the subject demands competent instructors.

Question 17- 41 replied their pupils are not as fond of composition as of other Latin work. 37 replied their pupils are as fond of composition as of other Latin work. 2 replied their pupils liked composition better than other Latin work.

The difficulty is the greatest reason for the dislike for the subject felt by high school pupils. It requires closer and more accurate attention than the average high school ^{pupil} gives.

Some pupils complain that they "do not see the use of it," that there is nothing in common between it and translation, that it is too mechanical, like "making poetry," and that the sentences given are usually "stupid and silly."

Several teachers think that the dislike for the subject is partly caused by the ill repute which it has always had, and that it is popular to dislike composition.

That there is a great task before the teacher of Latin prose composition may be readily seen from the above, this

task is to present the subject to the pupil in such a way that he may surmount its difficulties and that it may become interesting and agreeable to him.

Question 18- For the answers received to this question refer to the tables given below.

Question 19- In answer to the request for suggestions touching the subject of Latin prose composition, 20 replies were received. These suggestions in condensed form follow:

Go slow, give short lessons and require thorough work. The work should be adapted to the pupils needs and ability and should not necessarily follow a given outline; i.e. sometimes the lessons outlined in the text book are too long and difficult for the pupils and should be shortened accordingly.

The subject requires variety of method to interest the pupil and must not be made mechanical. To interest the pupil, the teacher must show enthusiasm for his work, he must employ much care in planning the exercises. Make the pupil feel that it is a subject in which he must use his good judgement and common sense.

The work should be both oral and written and each lesson should illustrate some one principle. All class work should be independent of written papers, except for correction.

An effort should be made to make the pupil less dependent upon his lexicon for the meaning of words. A special study of prefixes is one means to that end.

Both teacher and pupil must have a clear understanding of English syntax in order that the subject may be taught successfully.

To stimulate interest for the subject, one reply suggests

that monthly tests be given in the work and that each class correct the papers of the class next below it.

From these suggestions it is seen that teachers of experience pay less attention to the text-book in prose composition and endeavor to suit the work to their pupils' needs and ability. A number of replies contained no suggestions in regard to this question, but stated that they themselves would like to receive suggestions in regard to their work. This fact shows that the teachers over the state recognize the importance of the subject and wish to acquire methods by means of which the most satisfactory results may follow.

In the tabulation which follows are given, in so far as possible the answers to all the questions which permit of being presented in such a form.

The number at the left of the page stands for the school assigned that number on the first page of each set of tables. The numbers of the questions are given on the first line of each page together with a hint as to their signification. Under question 3, the abbreviated forms stand for the following text-books:

Riggs'--Rigg's "In Latinum."

Daniell's-- Daniell's "Exercises in Latin Composition."

Bennett's-- Bennetts'--" Latin Composition."

Collar's-- Collar's " Latin Composition."

Moulton's-- Moulton's " Latin Composition."

Jones'-- Jone's " Latin Composition."

Dodge and Little--Dodge and Little's "Latin Prose Composition ."

Rolffe and Dennison-- Rolffe and Dennison's "Junior Latin

Book."

The list of questions answered in the translation is as follows:

1. What is the length of the Latin course in your high school?

2. Is Latin composition taught during the entire course? If not, for how long is it taught?

3. Whose text-book, if any, do you use for Latin composition? Do you use more than one text?

4. Have you a definite belief as to the comparative merits of such a book as Collar's "Latin Composition," in which the student is not given a vocabulary, but is compelled to seek it, and note style and arrangement from a certain portion of Latin text, and such a book as Jone's "Latin Composition," in which vocabulary and model sentences are given? If you have such belief, please state what kind of text you prefer?

5. How many lessons do you have a week in Latin composition?

6. How much time is necessary for the preparation of the average lesson you assign in Latin composition?

7, a. Do you require your students to hand in their work in writing?

9, a.- Are the exercises written upon the blackboard?

10, a. Have the students an exercise book in which the corrected exercises are kept?

11. Are the corrected sentences committed to memory?

12. How frequently, if at all, do you give review lessons?

13. Do you require your students to mark the vowel quantities in all cases?

16, a. Do you consider the results secured, in proportion

to the time spent, as satisfactory in Latin composition as in translation and syntax?

17.a. Are your students as fond of Latin composition as of other Latin work?

18. How many students in Latin composition?

Name of School	Question No.1 Length of Latin Course.	Question N. 2 Length of Composition Course	Question No.3 Text Book
1. Austin	4 years	3 years	Riggs
2. Anna	3 years	1 "	Riggs
3. Arcola	4 "	3 "	Collar
4. Belleville	3 "	3 "	Collar
5. Bement	3 "	1 "	Collar
6. Biggsville	2 "		
7. Bloomington	4 "	3 "	Daniells
8. Cairo	4 "	4 "	Bennett's
9. Calumet	4 "	4 "	Riggs
10. Canton	4 "	3 "	Daniell's
11. Carthage	4 "	3 "	Bennett's
12. Charleston	4 "	3 "	Collar's
13. Cobden	2 "	2 "	Roife & Dennison
14. Chicago Heights	4 "	3 "	None
15. Decatur	4 "	4 "	Daniell's
16. Dwight	4 "	1 "	Harkness
17. Edwardsville	3 "	2 "	Collar
18. Effingham	3 "	3 "	Bennett
19. Elgin	4 "	4 "	Daniells
20. Elmwood	No course in prose composition		
21. Englewood	4 "	4 "	Riggs
22. Evanston	4 "	4 "	Moulton
23. Galesburg	4 "	1 " Taught during first year	
24. North Dixon	4 "	3 "	Jones, Bennett.

Question 4	Question 5	Question 6	Question 7a	Question 9a
Collar or Jones.	Lessons per week.	Preparation	Written work	Blackboard
1. Collar	Daily	20 minutes	No	Yes
2. Jones	3	30 "	Yes	Yes
3. Collar		60 "	No	Yes
4. Collar	1	60 "	Yes	No
5. Collar	Daily	30 "	Yes	Yes
6. Collar	2	90 "	Yes	Yes
7. Collar	Daily for 10 wk	90 "	Yes	Yes
8. Jones	1	120 "	Yes	Yes
9. Collar	Daily	30 "	No	Yes
10. Collar	Daily	40 "	Yes	
11. Jones	Daily	30 "	Yes	
12. Collar	1	90 "	No	Yes
13.	1	90 "	Yes	No
14. Collar	2	30 "	Yes	No
15. Jones	1	60-120 "	Yes	Yes
16.				
17. Collar	1	60 "	Yes	Yes
18. Jones	2	60-90 "	Yes	Yes
19. Collar	Daily	20 "	Yes	Yes
20. No course in prose composition.				
21. Collar	1	90-120 "	No	Yes
22. Collar	1	90 "	Yes	Yes
23. Taught during first year only				
24. Jones	1	60 "	Yes	Yes

Question 10 a	Question 11	Question 12	Question 13	Question 16a
Exercise books	Sentences Committed	Reviews	Marking Vowels	
1.	No	Monthly	Yes	Yes
2. Yes	No	Weekly	No	Yes
3. No	No	Irregularly	Yes	Yes
4. Yes	No	Bi-weekly	No	Yes
5. No	No	Biweekly	No	Yes
6. No	No		Yes	Yes
7. Yes	Yes	Daily	Yes	Yes
8. No	No	Monthly	No	Yes
9. No	No	None	Yes	More
10. No	No		Yes	Yes
11. No	No	None	No	Yes
12. No	No		Yes	Yes
13. No	No	Monthly	Yes	
14. No	No	None	No	No
15. No	No	Daily	Yes	Yes
16.				No
17. Yes	No	None	No	Yes
18. No		Irregularly	No	Yes
19. Yes	No		No	Yes
20. No course in prose composition				
21. Yes.	No	Irregularly	Yes	Yes
22.	No		No	Yes
23. Taught only during first year				
24. No	No	None	No	Yes

Question 17a

Question 18

Liking for prose No. of students.

1.	No.	110
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2.	No.	35
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3.	No.	28
----	-----	----

4.	No	35
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5.	No	7
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6.	Yes	13
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7.	Yes	130
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8.	Yes	60
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9.	Yes	50
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10.	No	35
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11.	No	50
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12.	Yes	70
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13.	No	14
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14.	Yes	30
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15.	No	100
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16.		
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17.	Yes	55
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18.	Yes	19
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19.	No	237
-----	----	-----

20.		
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21.	Yes	
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22.	No	360
-----	----	-----

23.	Prose composition taught during the first year only.	
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24.	No	22
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Name of School	Question 1 Length of Latin Course	Question 2 Length of Composition Course.	Question 3 Text Book.
25. Farmer City	4 years	3 years	Daniells
26. Galva	3 1/2 "	2 "	Rolfe & Dennison
27. Geneseo	4 "	3 "	Daniells
28. Girard	4 "	2 "	None
29. Greenville	4 "	3 "	Riggs
30. Griggsville	No course in Latin composition		
31. Havana	4 "	2 "	Bennett
32. Hinsdale	4 "	3 "	Collar
33. Hoopston	4 "	3 "	Riggs
34. Hyde Park	4 "	3 "	Riggs
35. John Marshall	4 "	3 "	Riggs
36. Joliet	4 "	3 "	Moulton
37. Kankakee	4 "	3 "	Collar
38. Kewanee	4 "	3 "	Jones
39. Lacon	3 "	2 "	Rolfe & Dennison
40. Lanark	4 "	3 "	Riggs
41. La Salle	4 "	3 "	Bennett
42. Le Roy	4 "	2 "	Moulton
43. Lincoln	4 "	3 "	Rolfe & Dennison
44. Litchfield	4 "	2 "	Dodge and Tuttle
45. Macomb	4 "	3 "	Daniells Dodge and Tuttle
46. Marengo	4 "	3 "	Bennett
47. Mattoon	4 "	4 "	Daniells
48. Mendota (Blackstone)"		3 "	Rolfe & Dennison Moulton

Question 4	Question 5	Question 6	Question 7a	Question 9a ²⁵
Collar or Jones	Lessons per week.	Preparation	Written work	Blackboard
25. Collar	2	100	Yes	Yes
26. Jones	1	60 minutes	Yes	Yes
27.	3	20-30 "	Yes	Yes
28. Collar	3	20 "	No	
29. Collar	1	90 "	Yes	Yes
30. No course in prose composition				
31. Collar	2	60 "	No	Yes
32. Collar	1	90 "	Yes	
33. Collar	1	90-120 "	Yes	Yes
34. Collar	1	75 "	No	No
34. Collar	1	60 "	No	No
35. Collar	1	60 "	Yes	No
36. Collar	3	30 " "	Yes	Yes
37. Collar	3	90-120 "	Yes	Yes
38. Jones	1	60-90 ""	Yes	Yes
39. Collar	1	75 ""	Yes	Yes
40. Jones	1	75 "	Yes	Yes
41. Jones	1-3	90 "	No	Yes
42. Jones	1	120 "	Yes	Yes
43. Collar	1	60 "	No	Yes
44. Collar	1		Yes	Yes
45.	daily	30 "	Yes	No
46. Jones	1	90 "	Yes	Yes
47. Collar	daily		Yes	Yes
48.	1	60 "	No	Yes

Question 17a

Question 18

Liking for prose. No. of Students.

25.	No	25
26.	Yes	48
27.	No	24
28.	Yes	24
29.	No	20
30.	No course in prose composition.	
31.	Yes	30
32.	Yes	52
33.	No	80
34.	Yes	
35.	More	376
36.	Yes	280
37.	Yes	75
38.	No	80
39.	Yes	12
40.	Yes	33
41.	Yes	36
42.	Yes	28
43.	No	25
44.	No	50
45.	Yes	60
46.	No	41
47.	No	65
48.	No	17

Name of School.	Question 1 Length of Latin Course.	Question 2 Length of Composition Course.	Question 3 Text Book
49. Moline	4 years	3 years	Moulton, Collar
50. Morris	4 "	4 "	Bennett, Daniells
51. Morrison	4 "	3 "	Riggs
52. Monmouth	4 "	4 "	Daniells
53. Mt. Carrol	4 "	4 "	Riggs
54. Mt. Pulaski	4 "	3 "	Bennett
55. Nashville	3 1/2 "	3 1/2 "	None
56. Normal	3 "		
57. North Divison	4 "	4 "	Riggs
58. Oak Park	4 "	4 "	Daniells
59. Odell	4 "	3 "	Bennett, Daniells
60. Ottawa	4 "	3 "	Bennett
61. Paris	4 "	3 "	Roffe. & Dennison Riggs
62. Paxton	4 "	3 "	None
63. Pecatonica	2 "	2 "	Riggs
64. Pekin	4 "	3 "	Daniells
65. Polo		3 "	Daniells
66. Princeton	4 "	2 1/2 "	Riggs
67. Riverside	4 "	4 "	Riggs
68. Robinson	2 1/2 "	1 "	
69. Rochelle	4 "	4 "	Riggs, Moulton
70. Rockford	4 "	4 "	Bennett, Riggs
71. Rock Island	4 "	4 "	Riggs.
72. St. Charles.	Composition not taught systematically.		

Question 4 Collar or Jones	Question 5 Lesson per week.	Question 6 Preparation	Question 7a Written work	Question 9a Blackboard
49.	Daily	20 minutes	Yes	Yes
50. Jones	1		No	Yes
51. Collar	Daily		Yes	Yes
52. Collar	3	45 "	Yes	No
53. Collar	1	60-120 "	No	Yes
54. Jones	1	120 "	Yes	Yes
55. Collar	Daily	45 "	Yes	Yes
56.			No	Yes
57. Collar	Daily	20 "	Yes	Yes
58.	1	60 "	No	No
59. Jones	2-3	60 "	Yes	Yes
60.	1	120 "	Yes	Yes
61. Collar	1	90 "	No	Yes
62. Collar	1	90 "	Yes	Yes
63. Collar	1	90 "	Yes	Yes
64. Collar	Oral daily written 2 wks	120 "	Yes	Yes
65.	2-3	45 "	Yes	Yes
66. Jones		90 "	Yes	Yes
67. Collar	Daily		No	No
68. Jones	2	60-90 "	Yes	No
69. Collar	2	60 "	Yes	No
70. Jones	1	90-120	Yes	Yes
71. Collar	Daily		Yes	Yes
72. Prose composition not taught systematically.				

Question 10a Exercise Books	Question 11 Sentences Committed	Question 12 Reviews	Question 13 Marking Vowels	Question 16a Satisfactory
49. Yes	Yes	Frequently	Yes	Yes
50. No.	No	None	Yes	Yes
51. No	No	Bi-monthly	Yes	Yes
52. No	No	Daily	Yes	Yes
53.	No		Yes	More
54. No	No	None	No	More
55. No	No	Daily	Yes	Yes
56. No	No	Monthly	Yes	Yes
57. No	No	None	Yes	Yes
58. No	No		No	Yes
59. No	Yes	Daily	1st yr. & 2nd yr	Yes
60. No	No	Daily	Yes	Yes
61. Yes	Yes	None	Yes	No
62. No	No		No	Yes
63. Yes	No	Monthly	No	More
64. No	Yes	Biweekly	No	No
65.		Daily	No	Yes
66. Yes	No		No	Yes
67. No	No	Monthly	Yes	Yes
68. Yes	No	Monthly	No	Yes
69. Yes	No	None	Yes	Yes
70. Yes	No	Irregularly	No	No
71. Yes	No	None	Yes	Yes
72. Prose composition not taught systematically.				

Question 17a
Liking for
Prose

Question 18
No. of Students.

49.	Yes	65
50.	No	46
51.	Yes	38
52.	No	100
53.	Yes	30
54.	Yes	36
55.	Yes	35
56.		
57.	Yes	137
58.	No	250
59.	Yes	30
60.	No	
61.	No	75
62.	No	73
63.	No	31
64.	No	35
65.	No	35
66.	Yes	60
67.	No	36
68.	No	32
69.	Yes	3
7072.	No	180
71.	Yes	150
72.	Prose composition not taught systematically	

Name of School	Question 1 Latin Course	Question 2 Composition Course	Question 3 Text Book
73. Salem	2 years	1 year	
74. Samanna	4 "	3 "	Riggs
75. Shelbyville	4 "	3 "	Bennett Collar
76. Sterling	4 "	3 "	Daniells
77. Streator	4 "	4 "	Daniells
78. Sullivan	4 "	3 "	Riggs
79. Taylorville	4 "	3 "	Riggs
80. Tuscola	4 "	3 "	Riggs
81. Wenona	3 "	1 "	
82. Wheaton	4 "	4 "	None
83. Wilmington	2 "	No work in prose composition	
84. Winchester	2 years	2 years	None
85. White Hall	3 "	3 "	Bennett
86. Woodstock	4 "	2 "	Riggs

Question 4 Collar or Jones	Question 5 Lessons per week.	Question 6 Preparation	Question 7a Written work.	Question 9a Blackboard
73.	2	30 minutes	No	Yes
74.	Daily	15	Yes	Yes
75.	1		No	No
76. Collar	1	60-90	Yes	Yes
77. Collar	1	60	Yes	Yes
78. Collar		60	Yes	Yes
79. Collar	1	90	Yes	Yes
80. Collar	Daily	45	No	Yes
81. Collar	60		Yes	Yes
82. Collar	1	120	Yes	Yes
83.	No work in prose composition.			
84. Collar	1	40	Yes	Yes
85.	2-3	120	Yes	Yes
86. Collar	2	60	No	Yes

Question 10a Exercise Books	Question 11 Sentences Committed	Question 12 Reviews	Question 13 Vowel marking	Question 16a Satisfactory
73. No		Weekly	Yes	
74. Yes	No		No	Yes
75. Yes	Yes	Irregularly	No	Yes
76. Yes	Yes		Yes	Yes
77. No	No		No	Yes
78. No	No	None	No	Yes
79. No	No	Bi-monthly	No	Yes
80. Yes	No	Weekly	No	Yes
81. No	No	Bi-weekly	No	Yes
82. Yes	Yes	Rarely	Yes	Yes
83. No course in prose composition				
84. No	No	Monthly	Yes	No
85. Yes	No	Monthly	No	Yes
86. Yes	No	Monthly	No	Yes

Question 17a Liking for prose	Question 18 No. of Students
73. No	12
74. No	22
75. No	25
76. Yes	114
77. No	72
78. Yes	37
79. No	39
80. No	40
81. Yes	10
82. More	55
83. No course in prose composition	
84.	
85. No	16
86.. Yes	37



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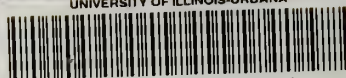
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